

THE NIGHT ROSE IS RIALTO'S ATTRACTION

Lon Chaney, Wonderful Character Actor Has Leading Role in Underworld Story. Creator Will Direct Orchestra.

A PROGRAM combining rare musical novelty and photodramatic presentation of the highest order is announced for Moore's Rialto Theater this week. The musical phase of the bill is distinctly unique in that it brings to Washington for the first time in a theater devoted to the cinema Giuseppe Creatore, the celebrated bandmaster and orchestra leader, as guest-conductor of the Famous Rialto Orchestra which for the term of the engagement will be augmented to forty pieces or more.

The distinct pleasure derived by music lovers of the city during the recent appearance of Victor Herbert in a similar capacity at the Rialto bids fair to be most successfully repeated during the visit of Creatore. Renowned as one of the most picturesque of all conductors and also as a masterly leader of trained musicians, Creatore already has thousands of admirers in Washington and will have thousands more before he departs from our midst.

The maestro will conduct three times daily during the week, the program announced although subject to change, including Gomez's difficult "Il Guarany" overture; Boccherini's delightful "Minuet" and his own arrangement of Novin's "Rosary" said to be a wonderful symphonic arrangement of the beautiful selection.

"The Night Rose," a new drama from the pen of the novelist, Leroy Scott, and featuring talented Lon Chaney, who will be remembered for his remarkable characterization of the legless thug in "The Penalty," will be seen as the major photodramatic attraction.

The picture is avowedly a thriller, showing the power of a leader of the underworld which reaches into the very halls of justice. Political heroes are the pawns of the mighty character who controls them through fear and through a secret organization. An unusual fact being that all the incidents in the story are founded on actual happenings that have come to the attention of the author while he was engaged in doing social service work in several large cities.

A cast of unusual talent and ability will be seen in the many important roles, a list of their names vouching for one of the best acted pictures of the year. Lon Chaney as king of the underworld; Betty Schade as his discarded sweetheart; Leatrice Joy, the new object of his affection, who is in love with an innocent henchman, played by Cullen Landis.

The program of selected subsidiary features is likewise most attractive, including a laughable multiple reel Christie Comedy adapted from one of Sewell Ford's popular "Torchy" stories, entitled "Torchy, a la Carte" and featuring inimitable Johnny Hines; an exclusive showing of recent world events as caught by Fox News camera; and others subjects of equally high calibre. The entire bill as usual, being surrounded by an interpretative orchestration arranged by Robert Bond Gotta.

THE STRAND

"No Woman Knows"

THE leading attraction at The Strand this week is a motion picture, Juliette Scott, in "No Woman Knows," from Edna Ferber's magazine masterpiece, "Fanny Herself."

"No Woman Knows" was produced on the coast and on the actual locality of the original story, under the direction of Tod Browning, who has put into it the same dramatic fire that distinguished his "Virgin of Stamboul" and "Outside the Law." He has presented, however, the delicate heart touches, the flashing strokes of humor and the deep pathos of Miss Ferber's work.

"No Woman Knows" concerns a young girl who risks her happiness to give greater comfort and advance the education of her brother. Its sincerity and dramatic force make it the equal of "Humoresque" and will establish it as one of the most entertaining productions in motion picture history.

The vaudeville bill will be featured by the appearance of Kalamita's Hawaiians in a tropical serenade, entitled "An Evening in Hawaii." Others seen will include the Faber Brothers, America's foremost and youngest equilibrist; Fisk and Fallon in "Words and Music"; Douglas and Flint and Company presenting a humorous character comedy "Grouchy Gregory"; and Edward J. Lamber assisted by Minnie Fish in "Youth and Beauty."

Selected short film features of an educational and comedy nature, coupled with special orchestral numbers arranged by Arthur J. Maxwell, directing the Strand orchestra, and including an overture, Moinkins "Wahwah Blues" and as exit march, "Sweetheart" by Johnson, will complete the bill.

WIN IN SHADOWLAND



IRENE RICH,
Knickerbocker

Glimpsing What Is On The Way To Our Screens

"JUDGMENT," from Victor Hugo's "Mary Tudor," comes to Moore's Rialto next week.

"Ladies Must Live," with Betty Compson, comes to Loew's Columbia next week. Priscilla Dean, in "Conflict," will be seen at The Strand for a week beginning next Sunday. "One Arabian Night," with Pola Negri, will be the attraction at the Metropolitan next week, also showing at the Knickerbocker for the first two days.

Marion Davies, in "Enchantment," will be seen at Loew's Palace next week.

"Experience" comes to the Knickerbocker next week, with "Clay Dollars" and "The Speed Girl."

"The Idle Class," with Charlie Chaplin, and "A Poor Relation," with Will Rogers, will be seen at Crandall's next week.

Juliet An Artist In Impersonations

IMITATIONS or impersonations— which?

So many do imitations. Juliet, who comes once more to B. F. Keith's Theater this week, does impersonations. There's a difference.

Juliet had a remarkable gift for mimicry as a child, and had often sent the other girls at the schools she attended almost into hysterics by her impersonations of teachers and other widely-known characters. There has to be something to start with, if one is to do impersonations— there must be ability and talent.

But the two alone are not sufficient; hard work is necessary as well. Most persons can recall imitations that left the impression that the imitator had studied from a correspondence school. Juliet puts real study and effort into her work.

When she decides to add a new impersonation to her already long list she studies her subject carefully. She hears the actor or actress from the orchestra, from the balcony, from the mezzanine, and from a box, preferably all at the same performance—moving about during the acts. She remains outside the theater when her subject is off the stage, in order that other voices may not confuse her.

Naturally, these peculiar movements of the young star in a theater, during a regular performance, occasionally excite comment, and once she was even mistaken for an insane person, so irrational did her journeyings about appear. However, she accomplishes her purpose, and her audiences agree that she accomplishes it well.

Show in an Act

THOSE who saw "Parlor, Bedroom and Bath" will recall the lively action that led the plot through its three acts, and will wonder how it can be compressed into a one-act sketch. There is so much farce material that the condensation would appear difficult. At any rate, the laughs ought to be pretty nearly continuous if it speeded up to that extent. The condensed version will be offered at B. F. Keith's Theater this week as a feature of the vaudeville bill, and the principal roles will be taken by Eda Anna Luka, Sager Midgley and Tommy Meade.

B. F. KEITH'S Adelaide and Hughes

TWO headline celebrities will marshal the vaudeville forces at B. F. Keith's theater this week commencing at the matinee tomorrow, namely Adelaide and Hughes, and Miss Juliet. America's representative dancers is the description and rank accorded Adelaide and Hughes by the connoisseurs in the terpsichorean art. Since their collaboration they have been noted for the novelty of their dance creations and praised for the lavish investiture of their brilliant offerings. On this occasion they will give a series of new conceptions having to do with the expression of emotions and incidents of a vivid character.

Joseph Michael Daly will accompany with the piano. Miss Juliet will offer another of her series of impersonations of types of amusing femininity. It is termed "A One-Girl Revue" and the vaudeville public has developed such a fondness for the charming mime that she is regarded as a drawing card of high potency.

Lew Dockstater will, for many, fill a place that no other can. Lew is included in the array of stellar attractions and as usual he will unfold a new view of things mundane, this time discoursing on "Normalcy," a subject that covers a multitude of fruitful topics.

Next in the starry way will be May Tully's presentation of Al Woods' big Broadway success, "Parlor, Bedroom and Bath," with Eda Anna Luka and Sager Midgley and company of seven players, including Tommy Meade.

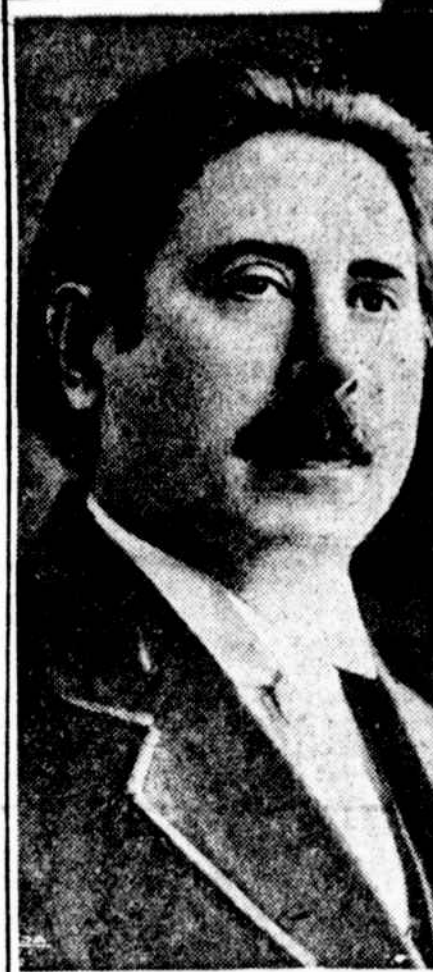
Other prominent numbers will be Harry Burns and Steve Freda in "I Think You Touch"; Al Beers, the internationally known society entertainer; the Morton Jewell company in "Different Things"; Al Haig and Earl Lavere in "Two Friends Who Can't Get Along"; Chang and Moey; Aesop's fables; Topics of the Day; Pathe News Pictorial and other interesting features of the theater.

LOEW'S COLUMBIA "Camille"

NAZIMOVA, the Russian emotion-actress, will begin the second great week of her screen engagement at Loew's Columbia this afternoon in "Camille," the great classic of love and sacrifice by Alexandre Dumas. She is supported by Rudolph Valentino, the remarkable young hero of "The Four Horsemen of the Apocalypse," and other noted screen players.

"Camille" has been modernized by June Mathis and in selecting this famous Dumas role for screen presentation, Nazimova has closely followed the theatrical tradition that has led nearly all the great actresses of modern times to include it in their repertoire.

The story of "Camille" concerns the love of Armand Duval, a young Paris student, and Camille, a beautiful notorious habitue of the Paris cafes. He abandons his career and she her companions in order to live in happy seclusion, but when financial difficulties bring Armand to the point of sacrificing his family honor, his father persuades Camille to save her lover's career by giving him up. Loving him greatly, she sees the ruin of his future and abandons him, despite his accusations of unfaithfulness. Later, Camille becomes ill and sinks into poverty and neglect, but in the end, Armand learns of her sacrifice and hurries to her side. The production has been given a splendid mounting and investiture and the direction by Ray O. Smallwood is actually superb. Under Mr. Smallwood's direction, a competent cast has been brought to the support of the star, including Mr. Valentino, Edward Connelly, Rex Cherryman, Zeffie Tilbury and many others.



GIUSEPPE CREATORE,
Moore's Rialto

LOEW'S PALACE "Exit The Vamp"

ETHEL CLAYTON will begin a week's engagement at Loew's Palace Theater beginning this afternoon at 3 o'clock, in Clara Beranger's story of married life, "Exit—The Vamp," in which Miss Clayton is supported by a brilliant cast including Theodora Roberts, T. Roy Barnes, Fontaine La Rue, William Boyd, Mickey Moore, Mattie Peters and many other screen players of prominence.

"Exit—The Vamp" deals with the ability of a tame, self-sacrificing wife to cast her tameness to the winds and to become, under the spur of necessity, the complete vampire. In a role of this type, Miss Clayton finds "Exit—The Vamp" a production teeming with possibilities for the full display of her emotional ability and, aside from it being a story of gripping qualities, it reveals an aspect of matrimonial existence that is of the keenest interest.

Miss Clayton assumes the role of Marion Shipley, one of those sweet little wives of sacrificial tendencies who takes in an old friend, Mrs. Willy Strong, a woman of the flirtatious type, who is on the edge of social ostracism and in trouble.

The vamp retaliates by promptly flirting with Marion's husband, and when the sacrificing little wife discovers that her husband is infatuated with her false friend and is about to visit her apartment, the wife casts her reserve to the winds, goes in for vamping on a large scale and completely fascinates her husband away from the fair charmer.

The production will be supplemented by an imposing array of added screen and musical attractions, including a splendid symphonic overture.

The Arcade

ASIDE from the delightful nightly dancing program, the management of the Arcade will stage a jolly "Paul Jones" dance tomorrow night, and to satisfy the popular demand of the hundreds who were turned away from the great Halloween ball last Monday night on account of S. R. O. signs, a dazzling ball masque is in preparation for Thursday evening, November 10, at which time \$75 worth of beautiful and useful prizes will be awarded for the most beautiful as well as the most comical costumes. The judges will be representatives of the local papers.



LOE CHANEY
Moore's Rialto



ANNA Q. NILSSON,
Metropolitan

Burton Holmes is On Way to Capital

THIS is the twenty-ninth year of Burton Holmes and his Travelogues before the public—a very long time for the same man to do the same thing in the same way and for the same kind of people—in fact he counts among his patrons of this season some of the very same people who were members of his very earliest audiences.

The photographic phases of the Travelogues have steadily improved in technical quality and he was the first to utilize motion pictures in connection with travel-lectures.

Each season his audiences have increased, but still his present "Photo-Stories of Travel," as they are now called, are practically the same type of entertainment as they were when he donned the mantle of his predecessor, John L. Stoddard, in 1898.

His subjects this coming season are: "Mexico," "Classic Japan," "Inspeeting the Philippines," "Going Abroad at Home" and "Around the World." The annual sale of his course tickets begins this week at the National Theater.

GAYETY "Harvest Time"

JUST as the leaves are turning, and "the frost is on the pumpkin" the Gayety Theater presents us this week with "Harvest Time," a burlesque that makes its bid for fame entirely on rural situations and rural life. This production should touch a responsive chord in the hearts of theater-goers.

"Harvest Time" is produced by Jean Bedini, known as the David Belasco of burlesque, and is billed as possessing a wealth of scenic splendor, irresistible comedy, joyous music, a cast of principal par excellence and a chorus of dainty and beautifully gowned girls. The leading performers are Will J. Kennedy, Hawthorn and Cooke, Pat Kearney, Arnette Creighton, Margie Carson, Harry Leader, Roy Binder and May Meyers.

Zola Talma Well Fitted for Role

MISS ZOLA TALMA, who will appear at Poli's as Maria del Carmen, the heroine of "Spanish Love," is, by both birth and experience, peculiarly fitted for the role. She is a native of Barcelona, and passed her childhood in that picturesque and historically interesting city.

Her parents were Spanish and French, and although she claims no kinship to that famous Talma of the Parisian stage, in Napoleon's time, it is highly probable that she has in her veins a strain of the same ancestral blood that vitalized that great genius of the stage.

Oddly enough, one of Miss Talma's earliest recollections of the theater is of a performance of "Maria del Carmen," as "Spanish Love" was called in the original version—given by a stock company in Barcelona.

The coincidence is not quite so remarkable as it might seem, however, inasmuch as the play has been repeatedly performed in every nook and corner of Spain, and is as familiar to Spanish audiences as is "Uncle Tom's Cabin" to audiences in America.

It would be interesting to relate that this performance of "Maria del Carmen" fired Miss Talma with ambition for a stage career, but devotion to truth admits of no such statement. Miss Talma did not turn to the stage until after she had come to this country with her parents and had finished her education in California.

The young actress had the good fortune to play her first engagement as a member of Nat Goodwin's company in his fine revival of "Oliver Twist." Next she followed Florence Reed in the leading role in "The Yellow Ticket," and then, for a brief time she was leading woman with Mr. Goodwin in playing before the camera. This was her only experience in the moving picture field.

CRANDALL'S "I Do"

HAROLD LLOYD, with Mildred Davis, in his latest two-reel comedy, "I Do," and David Butler, in his own production of a fast-moving romantic comedy-drama, "Making the Grade," will supply a particularly interesting photoplay diversion at Crandall's Theater the first three days of this week.

In "I Do," Lloyd reaches the high rank of his screen achievement. A more legitimate funny farce never was conceived than this hilarious record of the experiences of a young bridegroom to whom was entrusted the care of two small children. The final scenes are cyclonic in their mirth.

Entertainment not a whit less interesting, although of a totally different character, is supplied in "Making the Grade." David Butler assumes the role of a young adventurer of wealth in this picture, eventually reaching Siberia as a private in the American army, where valiant deeds are done. The bill will be completed by abbreviated camera subjects and pipe organ accompaniment.

Wednesday and Thursday another double-feature bill will be offered, with Constance Talmadge and Kenneth Harlan in "Woman's Place," and Irving Cummings in a two-reel masterpiece, "On the Trail." Miss Talmadge's vehicle is based upon the idea of the woman in politics; Mr. Cummings' upon a thrilling adventure of a member of the Royal Northwest Mounted.

For the last two days of the week, Alice Brady will be pictured in "Dawn of the East," in which she is supported by Kenneth Harlan and a strong cast. The story concerns the experiences of a beautiful girl enmeshed in a maze of Oriental intrigue. The comedy feature of the week-end bill will be furnished by the Hallroom Boys in "Two Faces West."

Trials of "Movie" Extras at a Ball

ATTENDING a motion picture ball on a stormy day presents even more difficulties than going to a real ball on a rainy night. Motion picture balls are usually taken in the daytime, and the three hundred men and women who made up the guests of Lon Chaney's reception and dance in "The Night Rose," the production which opens a week's engagement at Moore's Rialto Theater beginning today, awakened on the morning of the scene to face a world literally flooded.

The dressing rooms and the Goldwyn stage, on which the \$8,000 ball room was erected, were a distance of two city blocks apart. To cover this distance, even in automobiles, in such damp weather would ruin the filmy, expensive evening dresses, which in themselves were worth a small fortune.

The problem was solved by putting up "flats," or pieces of scenery, on the same stage, for dressing rooms. "The Night Rose" presents one of the most spectacular and costly balls ever shown on the screen.

"WHY GIRLS LEAVE HOME" COMES TO METROPOLITAN

Anna Q. Nilsson Heads All-Star Cast in Study of Human Life as It Is Lived in Many of Our Large Cities.

"WHY GIRLS LEAVE HOME," a photodrama with perhaps a wider appeal than any other film play ever flashed upon the screen, will be the chief attraction at Crandall's Metropolitan Theater this week. Magnificently produced, splendidly acted by a specially selected cast, and absorbing in plot, this subject will be found to afford exceptional entertainment for all ages and all classes of amusement seekers.

The fascinating story concerns itself principally with the experiences of Anna Hedder, daughter of a puritanical father, and Madeline Wallace, whose father possessed great wealth, great business acumen and only slight knowledge of how to govern his children.

Anna finally departs from the parental roof when falsely accused of committing petty crimes of which she was wholly innocent; Madeline chose the same course when forbidden to indulge in the gayeties to which she had grown accustomed and fond during a long period of indifference to her welfare on the part of her preoccupied father.

Into the development of the two parallel narratives has been injected a quick succession of unusual incidents typical of life upon several of the contrasted social strata in our large cities. Sensational climaxes mark the culmination of several of the episodes.

Prominent among the skillful players are Anna Q. Nilsson, Maurine Powers, a beautiful young ingenue new to the films; Julia Swayne Gordon, Kathryn Perry, otherwise Mrs. Owen Moore; Claude King, George Leacey, and Dan Mason, one of the most effective character-comedians in silent drama.

"Why Girls Leave Home" will be generously supplemented by short-reel features, including comedy, news, topical, and scenic subjects and the program for the week will be rounded out by the Metropolitan Symphony, N. Minsky, conductor, in concert selections from "The Bohemian Girl" and accompaniment of the film features.

KNICKERBOCKER "Why Girls Leave Home"

TODAY and tomorrow at Crandall's Knickerbocker Theater "Why Girls Leave Home" will be shown. The absorbing story centers in the home experiences of two young girls, one the daughter of poor parents, the other reared in luxury. Neither the rich parents nor the poor were able to make home attractive enough to hold the interest and affections of their daughters, for reasons which are made clear through the medium of authentic reproduction of various aspects of modern life in our large cities. Anna Q. Nilsson, Katherine Perry, Julia Swayne Gordon, Dan Mason and others of note lead a cast of brilliant artists.

As a supplementary feature will be shown for the first time Harry Pollard's new comedy, "Fifteen Minutes," which in turn will be bulwarked by a variety of short-reel subjects. Signor Natiello has chosen selections from "The Chimes of Normandy" for the early-week number.

Tuesday and Wednesday, Alice Brady, supported by Kenneth Harlan and a notable cast, will occupy the screen as star of "Dawn of the East," in which a beautiful young girl in caught in the snare of Oriental intrigue. "A Monkey Movie Star" will be the added comedy and the overture selection will be "Norma" by Bellini.

A double-feature bill is announced for Thursday and Friday, when the foremost attraction will be House Peters in "The Invisible Power" and the secondary offering Buster Keaton's laughable two-reel comedy, "The Goat." A special orchestral offering will be a distinctive feature of the program, elaborate staging having been arranged for the first Washington rendition of "The Victorious Allies," under the direction of Sr. Natiello, conductor of the Knickerbocker Symphony. It will be noted that this bill is presented on Armistice Day and the day preceding.

Another exceptional program will be presented by the Knickerbocker on Saturday, when Charlie Chaplin in "The Idle Class" and Thomas Meigham in "Cappy Ricks" will supply a joint entertainment value seldom equaled upon the silver sheet. The added attractions include numerous short-reel subjects and orchestral concert selections from "Lady Billy."

Fun in Balloons

THERE are so many possibilities in a bunch of toy balloons that one wonders why they have never been ornamented until now. Burns and Freda, these able interpreters of Latin types, show just how much fun can be obtained from toy balloons, judiciously exploded, in the act they offer at B. F. Keith's Theater this week.